



# LadyLike

Issue No. 13

\$9.00

ADULTS ONLY

**SPECIAL!**  
**A Tribute to "Tippi"**

**LADYLIKE PROFILE:**  
**Stephanie Cramer**

**AND LOTS, LOTS MORE**

## Roberts' Ramblings

“We’re taking a step up in the world. Transvestism is not the “dirty” word it once was. There is this theory that says when a word or theme crops up in the media more and more often, then that word or theme is becoming mainstream. So, I guess we’re becoming mainstream.

It’s no longer shocking to see transvestites on Donahue or Geraldo. It’s almost commonplace. There’s not a month goes by that some producer of some television show somewhere doesn’t call Renaissance or The International Foundation for Gender Education looking for TVs or TSs to appear on a show.

In December 1991, there were no less than three serious articles in major magazines that dealt with transgendered behavior. *Mirabella* ran an article titled *Gender Bending*, wherein transvestites were said to be on the cutting edge of societal change. Then *Vogue* did a piece about drag in the theatre. Finally, *GQ* did a thorough trashing of Dr. Stanley Biber and Trinidad, Colorado, in an article called *Sex Change Capital of the U.S.*

Crossdressing made it on prime-time television too. An episode of *Sisters* dealt with one of the sister’s husbands (a doctor, I think) as a transvestite. In film, a lot of TVs and TSs thought that *Silence Of The Lambs* was a slap in the face to transsexuals (it wasn’t), and *Paris Is Burning* went on to earn critical acclaim and a whole lot of money for 29-year old producer/director Jennie Livingstone. Meanwhile, 1992 started off with *High Heels* from Almodovar (*Women on the Verge of a Nervous Breakdown*) in which one of the lead females has a transvestite lover. For book lovers we have *Crygender* by Thomas T. Thomas, a sci-fi thriller about a decidedly androgynous person who runs a high-tech bordello on what used to be Alcatraz.

But all is not rosy. While we’re enjoying a degree of freedom of expression that we’ve not experienced before, that freedom is under constant threat by the “right wing” forces of conservatism. The Supreme Court upheld a state ruling against nude dancing in the midwest citing the state has the right “to protect” citizens from such extreme behavior. The Judge Thomas-Anita Hill fiasco showed us what our government really thinks about women’s rights. Kansas City was held hostage by Anti-Choice protesters from out-of-state. And, as one writer put it, “the three branches of the government could be replaced by a tub of live bait” and be as effective.

It is up to us to keep the momentum going. We have to be vigilante about our right to freedom of expression and our right to privacy. So, get involved, somewhere, anywhere. Just don’t say you didn’t understand what was happening.

JoAnn Roberts



# LadyLike

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Princess Angel ("Tippi") and Queen Veneer (Miss X)  
Photo by Robin Clark



*Stephanie Cramer*



*"Tippi"*



# LadyLike's PROFILE

**NAME:** Stephanie Annette Cramer

**AGE:** 29

**PROFESSION:** Systems Engineer

**RESIDENCE:** Indiana

**HEIGHT:** 6'

**WEIGHT:** 158#

**MEASUREMENTS:** 38DD-29-34/ Sz.11-12

**SHOE SIZE:** 10½ D

**FAVORITE THINGS**

**SHOES STYLE:** Black Patent Pumps w/ 3" heels

**PERFUME:** Indiscrete/Opium/White Linen

**MOVIE:** Some Like It Hot

**MUSIC:** Rock, R&B, Pop

**STYLE OF DRESS:** Dress, or Skirt & Jacket

**ACTIVITIES:** Shopping, A "Day of Beauty"

**PLACE:** Nieman Marcus, Bullocks, Nordstrom

**TURN-ONS:** Victorian corsetry, Satin anything, Silk Stockings, Beautiful Women, Full Moon, Windy days and nights.

**TURN-OFFS:** Negative attitudes, Runs, Women who don't appreciate the freedom they have, catalogs with shoes that only go to size 10.



Stephanie Annette Cramer

**LL: You have an interesting relationship with your girlfriend. Tell us how you met her and what you two do together.**

*Stephanie Cramer:* Cheryl and I met after I dropped off two wigs at her salon. I called her to make arrangements. I left them outside the salon before it opened. When I called to see if they were done, she asked if I could stop by so she could do a final comb out. I asked if she could do it early Saturday morning. When I arrived she was very friendly. The salon was empty except for us. Cheryl is a lovely blonde with a radiant smile and outgoing personality. "Hi there," she said, "you look so nice." I was a little nervous because I wasn't sure of her attitude. She assured me it was alright. She had never met a crossdresser. As she styled the wigs, we began to talk about different subjects. Several visits later, I asked her to have dinner with me. We began dating as male and female and, later, as

girlfriends. She has helped me so much. She suggested doing the photo sessions to further enhance myself. She did all the photography at the salon and later on some boudoir photos. It makes such a difference to have someone accept and support you.

We go to movies, basketball games, malls, restaurants. She goes shopping with me for clothes. I really prefer shopping with a girlfriend. It's more fun being able to try on clothing together. It's working out very well.

**LL: You mentioned that you have a friend, Christie, who drops in on Stephanie regularly. Tell us about coming out to her and how she reacted.**

*SC:* Currently, my occupation requires me to be "on call," so I never know when I'll be needed. However, with nothing on the agenda, I was just pulling out of the garage to go shopping when I saw a Fed Ex truck



**figure and a strong mother figure. However, you did not have a father figure at all when you were growing up. Can you tell us what that was like?**

SC: I don't believe this is as great a factor as is implied. It makes sense if reasoned from a logical perspective. However, this isn't a "logical" topic we are analyzing. From society's viewpoint, it is considered "perverted" or "deviant" behavior. Had I been raised as a female from birth in an all female society, I could possibly accept this concept. I was given the choice of developing my gender identity as masculine or feminine. Society's emphasis was on the masculine identity. However, I decided to discover the feminine side of myself. I me to respect the individual instead of the facade.

I look upon "macho" as a need to assert the masculine part of a male's gender identity while suppressing feminine qualities. Some males believe women are emotional "children" who need the guidance of men to achieve fulfilling lives.



coming up the driveway. I waited in my car hoping to depart without incident. To my surprise, a voluptuous woman emerged and introduced herself as the new driver on my route. A feeling of relief swept through me. I had expected the usual male driver. I was immediately impressed with her. She is attractive, outgoing, enthusiastic, energetic, mannered and very feminine. She asked to use the phone. She complimented my home as I showed her to the phone. I went outside to give her some privacy. I saw her clipboard by the package and signed it. She had just finished, so I offered her some iced tea. We chatted and lounged on the sundeck. She is an absolute delight to talk to about anything. On her next visit, she was even more charming. I look forward to her stops so we can catch up on things. She is more open now. She's getting over a relationship. I think she knew after I signed my name that first day. I've invited her to come out for a weekend and "get away from it all".

**LL:** It used to be that psychiatrists thought transvestites were the product of a weak father

**LL: Tell us about your first experience.**

SC: The first time I transformed myself, I was thirteen then, I was left by myself for the whole weekend. It was Saturday morning and I was looking at a catalog and watching TV. The episode was Bugs Bunny and Elmer Fudd where Bugs transforms Elmer into a girl. I couldn't believe how elated I felt as I watched.

After it was over, I sat and thought about it. I turned off the TV and went into my mothers room. I opened a drawer and took out an all-in-one foundation. I removed my pajamas and carefully tried it on. It fit OK after I adjusted the straps all the way up. It felt so good! Next, I put on a pair of seamed stockings.

I got an idea to try water balloons. Luckily for me, they were the good kind. I made them too big for someone my size but they felt wonderful. I walked in front of the mirror to see the effect.

I added a lacy full slip. The dress was short and stretchy with long sleeves and a triple tier skirt. On me it went just above the knees. I found a pair of black heels



with straps that fit. After practicing my walk, I sat down at my mother's vanity and I started putting on makeup. I had watched my mother do it many times. She made it look so easy! I used a liquid base and pressed powder, peach powder blush, blue eyeshadow, black eyeliner and mascara, brown eyebrow pencil and "cherry red" lipstick.

I found a brunette wig in a wig box. I added a necklace, bracelet, ring, and clip-on earrings. As I stood in front of the full length mirror, I felt pure joy! I sat down and painted my nails a bright red. I read magazines as they dried. I stayed like that all day!

As evening arrived, I wanted to see how convincing I could be. I gathered all my courage and walked outside to the mailbox. It wasn't far but it seemed that way! My heart was racing as I walked. I got the paper and mail and walked back toward the house.

That's when I heard it. I froze! It was my first wolf whistle! The car had slowed and sped up and was gone. Even though I never saw who it was, I felt elated!!! As I continued walking, I tried to sway my hips a little more...



one weekend, although she didn't confront me until two months later, at Hallowe'en!

**LL: Tell us about that Hallowe'en.**

SC: Mom suggested we do something unique on Halloween. She wanted us to go to her company Halloween party. Never had I been so surprised as I was on that day.

My first surprise was seeing her in a maid's uniform with fishnet stockings that really showed off her legs and a wig with long silky black hair. "What do you think of your old "ma" now?" "Wow", was all I could say. "Now lets get you ready!", she stated. She opened a drawer of lingerie and handed me a pair of silk panties with ruffles. When she had finished, I looked like a smaller copy of her.

She won second prize for best female costume. I was introduced to everyone as her daughter, Stephanie. I danced with several boys and learned exactly what girls put up with on a date. Later, a cute pirate asked me to dance with him and I did until he suggested we go outside for some air. We walked to his car and he made

I felt relieved once I was back in the house with the door locked. I locked and covered the windows as I always did at night. I made dinner and watched TV even though I wanted to go out again! After I had cleaned up, I removed the dress, heels and wig. Then I washed off the makeup, brushed my teeth and went to bed while still in the lingerie!

The next day was much the same. I dressed up and went to get the paper (twice) but it was too early for anyone to be on the road yet. I tried on four other dresses and practiced my walking (inside). It was the beginning that would forever change my life.

**LL: What was your relationship like with your mother after that ? Did you tell her about your crossdressing?**

SC: I gained a new respect for her. I began to watch her to learn. At first, she thought I was just becoming interested in females. It didn't take her long to realize it was more. Some women are very intuitive or I must have forgotten something. She knew after returning



some special “Cokes” for us. I knew it was “spiked” but didn’t care. We sat in his car and “talked” while we drank.

He told me he had something to show me. He removed his beard, wig and eye patch. My cute pirate was a girl! She explained that she wanted to see what it would be like with another girl and she’d understand if I wanted to go. I snuggled closer to her in response. She smiled and held me. She crooked my chin and softly kissed me. Suffice it to say, it was a night I will always remember!

**LL: What’s the scariest thing that’s ever happened to you while you were dressed?**

SC: I was trying on some clothes in the ladies dressing room at a local department store. I heard one woman tell another something about a man in the dressing rooms. As I removed the dress I was trying on, a woman slipped into my room motioning me to keep quiet. Not knowing what to do, I stood there in my undergarments. She closed the curtain and pointed to a crack. I saw a large “woman” looking for an empty dressing room. “She” was taking a long time checking each one. We stood there for about five minutes until two security officers showed up to escort the “woman” out of there.

She then thanked me and left. I got dressed and left as quickly as possible. Later, I read an article in the paper, disclosing that the “woman” was a man wanted for kidnapping and rape charges in another state.

**LL: How did you develop your beautiful, feminine voice?**

SC: Singing. I love music with a passion. I would sing Olivia Newton John songs until I wore out the record. I have a wide range. Later, I practiced my speech until I could speak as a woman on the phone.

This worked out extremely well at parties as three other friends of mine and I would “entertain” ladies by harmonizing. This allowed me to get invited to many social functions in my last two years of high school. Bands like The Guess Who were popular at that time and I could sing high parts. Afterwards, I would speak in a deep bass voice which surprised people and promoted my masculine image.

**LL: Any advice for our readers?**

I have noticed some girls don’t smile enough when photographed. Facial expression is so important that it should not be overlooked. Look at any fashion magazine and you’ll see girls smiling or with a sexy pout. This helps me to “pass” in public because smiling relieves tension and stress. Also, people are put at ease by smiling faces of happy, outgoing women. The problem of maintaining a convincing image in public is ATTITUDE! If you present a positive sensuous quality in all you do, you will usually pass with no trouble. But to do that takes research and practice. Body language, walking, talking, standing, sitting, and looking all play a big part. Notice little things you do without thinking and adjust your thinking. I hope others learn to adjust and accept their own feminine persona. Your magazine is so beneficial in that respect. It must have taken a great deal of courage to begin producing LadyLike for all of us to enjoy.



# Girl Talk

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**G**irl Talk is your forum. Any question on any topic is fair game from makeup secrets to the psychology of gender transpositions. If you have a question for JoAnn, write to her care of this magazine.

**Dear JoAnn,**

I'm over 40 and I'm starting to get those tiny, vertical lines above my upper lip. Anyway you know to camouflage them?

**Nikki, AZ**

**Dear Nikki,**

Everyone gets these lines as they get older. Usually, what happens is your lipstick creeps up into the lines and makes them more pronounced. So, start with a lip-fixative before

you apply your lipstick. Next use a lip-liner pencil to outline and define your lips. The high wax content of the pencil will help to retain the lipstick inside the lines. Finally apply your lipstick.

As for the lines themselves, they are the result of the breakdown of collagen under the skin. If you have very dry skin, you are very prone to wrinkles and lines. You might try one of the many "temporary" face-lift creams. They tend to "plump" up the skin and minimize the lines. Max Factor has a wrinkle concealer called Erace Line Remover. It works like a spackle that never dries. It seems to work OK around the eyes, but there is too much movement of the lips to make it useful there. The other options are: Retin-A, a prescription drug that has been shown to minimize fine facial lines (see a dermatologist for a consultation) or collagen injections in the upper lip that last about 6 months at most, then you need retreatment.

**Dear JoAnn,**

**I'm very confused. Despite being physically attracted to women, I've never had any relationships with them. I have a strong desire to be a female, but I still get some sexual pleasure from dressing. Does this mean I am a transvestite and not a transsexual (I have desired to be female since I was a toddler.) Do most heterosexual transsexuals eventually come to like men after their reassignment surgery?**

**Dana, Maryland**

**Dear Dana,**

You've asked a very complex set of questions with no simple answers. An in-depth

reply could take up an entire magazine. There are many issues here.

You could be sublimating your male side because you are lonely and have not developed the social skills to strike up a relationship with a genetic female. If you feel like you are a failure as a male, that could be driving you toward the conclusion you are a transsexual.

On the other hand, the fact that you derive sexual pleasure from crossdressing doesn't preclude the possibility that you are a transsexual, nor does your sexual attraction to women. Many post-op transsexuals are "lesbians." However, if you cannot see yourself having sex with a man now, it is unlikely that you would want to do so after a reassignment operation. The surgery affects your genitals, not your brain. What turns you "On" now, will turn you "On" after. Sexual orientation doesn't determine whether you are a transsexual or a transvestite.

Perhaps it is guilt about being a crossdresser that keeps you from having a relationship with a woman. If you believe that no woman would ever accept your crossdressing, then why should you even try for a relationship? In truth, there are many women who can and do accept their partner's crossdressing. The key is establishing the relationship and letting them know what their getting into before it gets too serious.

You say you have wanted to be a female since you were a toddler. Is that really true, or have you convinced yourself it's true? Many transvestites fantasized being female when they were little, but that doesn't make them a transsexual.

I think that you should give serious consideration to counseling. With the help of a therapist, you will be able to sort out your feelings - what is real and what is fantasy - and come up with the answers you seek. Good luck.



**Dear JoAnn,**

**Here's a tip I'd like to pass along to my sisters. Instead of using water in the baggies (for inexpensive breast forms) as you describe in *Art & Illusion*, I use a product called "Blue Ice." This is a jelly-like material that is frozen and put in a container with picnic foods to keep them cold. The product is described on the label as "Safe" and "Non-toxic." Cut open the bag and spoon out as much of the gel as is desired into the baggies. Then close 'em up as described in the book. I've had no problems using them for several years now. Try it!**

**Chris D., PA**

Dear Chris,

Thanks for sharing this new idea with us. For those who don't have *Art & Illusion* (Shame on you) here is a brief description of the baggie-breast form.

Three quart size plastic bags are nested together and the bottom corners are secured with rubber bands. The bags are turned inside-out and they now have a spherical bottom. The rubberband pulls the corners inward to create this effect. The bag is filled with

water, or in this case, "Blue Ice" until the desired size is achieved. The neck of the bag is then twisted and tied off with twine or dental floss.

The cost is less than 50¢ for a pair and they travel extremely well. I've had mine from coast to coast and to Europe and back.

**Dear JoAnn,**

**In the LadyLike Profile section, the TVs list their measurements and I'm wondering how they get those waist and hip measurements (e.g., 38-28-38)? I'm curious if there are ways of developing the waist and hips naturally instead of with padding.**

**Trudy, Mesa, AZ**

Dear Trudy,

Without going back over every Profile in detail, let me say that some of our beautiful ladies have taken hormones, some have padded their hips, and some have those measurements (or pretty damn close) naturally.

We're dealing with an area of the body that is fundamentally different between males and females. The female anatomy includes a wider pelvis (the better to deliver babies) and muscles that attach to the hip in a different manner. A female also has a thicker layer of fat in the hip area. So a female figure tends to curve outward at the hips while a male figure is almost straight from the waist to the hips on down.

In order for a male to mimic a female figure you have two choices, widen the hips or reduce the waistline, depending on your natural measurements. If you have a natural waistline of 30 inches or less, I'd recommend padding out your hips to a more natural curve. Many different TV boutiques sell hip pads, or you could try the Hipslip from Elaine Edwards of IXE (See the IXE address in the Resources section). If you have a larger waistline, then I recommend a combination of diet,

exercise and maybe some corset training. Your natural waist can be diminished over time by wearing a corset and tightening it in stages. A great source for corsets and waist training information is BR Creations (See their ad in this issue).

To my knowledge there are no specific exercises that will help create a feminine figure, i.e., widen the hips, but then I don't know everything. Maybe our readers will share some of their ideas and tips with us.

**I received this letter in the mail just recently and I thought it warranted some space. The writer is upset about people who don't answer their mail (See the article about Mail Etiquette in this issue), but that's not all. I hope he's prepared for the mail he's about to get.**

Dear Madam,

For years now women have taken everything from men. First they wanted to vote and we let them. Then they wanted our jobs and they got them. Then they wanted equal pay. They got that too. Then they started wearing our clothes. First it was just a shirt for bed to wear as a nightgown. Then they were wearing jeans. Then it was suits. Then they wanted to borrow ties for their suits. Now they wear boxer shorts and they even wear our shoe styles. But let one man ask to wear a nightgown to bed or a dress and heels to play in and everyone freaks out.

When women were taking our clothes, everyone thought it was "cute." But if men ask to wear something of a woman, right away they're labeled queer or perverted.

So what do we have here? Women who want to dress like men, have a man's job, get a man's pay, but after a day of a woman as a man it's alright for them to come home and we men are supposed to treat them like women again. Why? Men don't have equal rights about anything!

As most men know, there is a terrible dilemma after we get married. That cute, slim, petite woman who used to really dress for bed that we married gets fat and never dresses for

bed anymore, usually has a headache, mostly wears sweats around the house and expects us to treat them like women. And if you should get a divorce, what's the first thing they do? Lose all the weight and start wearing nice clothes again to catch the next sucker.

Now to the real problem. As if that wasn't enough. Transvestites, yes, I can talk about them cause I'm one too. I'm 31 years old and have been a TV since I was 10. I told my wife what I was before I married her and she said she would help, but she lied. For eight years now, I have tried to get her to do as I ask with what I want. She sorta tried to help a couple times, then she said she didn't want anything to do with it, and no real woman would.

I love women and everything about them so much I want to be one, forced to be one. I know that my quirk is a little different than some men, but a lot of men want this, or at least I thought so.

My wife also said that if I could find a TV, a pretty TV, or a genetic woman to help me, it would be alright. I thought this would be no problem.

I ordered all kinds of different books with classified ads and wrote to bunches of genetic women and TVs that seemed to have the same desire as I did, especially women who said they liked training men to be women.

Know what I got out of 55 letters? I got one back with a bad address, three from TVs and NONE from the genetic women. I wrote back to the TVs with what I wanted and we corresponded until it got to "Let's meet" and then I never got another letter.

So, of all these people who advertised, none were really serious! Why do they put ads in books if they won't follow through? It is really discouraging to people like me who want help and there is none. I guess my wife was right.

Most of the stories in these publications are just made-up fantasies and that doesn't help the TV situation any. We will never be taken seriously unless we start being honest with ourselves if not others. I really believe there are a lot of men who really like being a TV or at least dressing up once in awhile but are too scared to

tell their wives or girlfriends. They're afraid they'll be dumped.

And, a lot of women probably would like to have a male slave dressed as a maid, or whatever, but wouldn't tell anyone cause society says it's wrong. Who is society? You and me and the other people. So, if we tried to be upstanding people, not men and women, just people, whatever we are could control society. It's amazing that Congress gets to decide what is Right or Wrong when most of these old men are sleeping with a hooker, be it a man, woman, TV or TS. But on the floor, where all the decisions are made, they have try to be men. Bullshit! They pass laws that say men have to be men and only sleep with their wives and prostitutes are against the law and TVs are all queer, which is totally wrong.

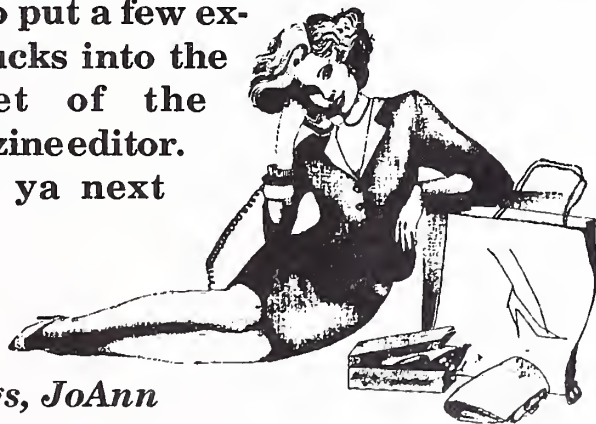
I guess the point I'm trying to make is: if having a vagina means you can wear whatever, I want one. And, if you don't plan on answering your ads, don't put one in the magazine. I would like to hear from anyone who can prove to me and my wife that there are those who really like and practice a Mistress/slave type relationships, not just fantasies. If you are a woman, married or not, or a TV and serious about it, write me. I am serious when I say that I would love someone to force me to be a woman at all times. Please write to me everyone.

B.F., PO Box 9, New Market, TN 37820

**Phew! Now there's a mouthful. Lotsa anger about lotsa stuff. But I can understand some of his anger about being led on by advertisers. A lot of ads you see in some TV magazines are phony come-ons just to put a few extra bucks into the pocket of the magazine editor.**

**See ya next time.**

*Hugs, JoAnn*



# Resources

We'll try to keep an up-to-date listing of groups and sympathetic businesses. Please let us know of any additions/corrections.

Groups are classified as: (o)=open membership, TV/TS; (f)=family-oriented, hetero TVs; or (TS) TS only.

## • National Organizations •

*International Foundation for Gender Education (IFGE)*, Box 367, Wayland, MA 01778, Publishes *TV/TS Tapestry*. Reprints and books on TV/TS subjects, other info. 617-899-2212.

*Outreach Institute*, 405 Western Ave., Suite 345, So. Portland, ME 04106. General TV/TS information for personal and professional use. Hard to find books.

*Renaissance Education Association, Inc.*, Box 552, King of Prussia, PA 19406, 215-630-1437, \$12 associates fee includes monthly newsletter. Background Papers on TV/TS issues for personal and professional use. Speakers Bureau. Inquire about new chapters.

*Society for the Second Self (SSS)*, Box 194, Tulare, CA 93275. Organization for Hetero-TVs *only*. Publishes "Femme Mirror." See chapters.

## •Organizations by State•

City, Name, Address, Zipcode

### Alabama

*Huntsville*, SERGA, 2021-9D Highridge Dr., 35802

### Arizona

*Tempe*, Alpha-Zeta SSS(f), Box 24459, 85285

*Tempe*, A Rose(o), Box 24623, 85285-4623

### California

*Anaheim*, PPOC(o), Box 9091, 92812

*Concord*, DVG, Box 272885, 94527

*Duarte*, CHIC(f), Box 562, 91010

*L.A.*, Androgyny, PO Box 480740, 90048

*L.A.*, Alpha SSS(f), Box 36091, 90036

*Sacramento*, Sacramento Gender Assoc(o), Box 215456, 95821

*San Diego*, Neutral Corner(o), Box 12581, 92112

*San Francisco*, ETVC(o), Box 6486, 94101

*San Jose*, Rainbow Gender

Association(o), Box 700730, 95170

*Tulare*, Tri Chi SSS(f), Box 194, 93275

### Connecticut

*Farmington*, Connecticut Outreach

Society(o), Box 163, 06034

*Hartford*, The XX Club (TS), PO Box 387, 06141-0387

### Colorado

*Denver*, Gender Identity Center, 3715 West 32nd Ave, 80211

### Florida

*Hollywood*, Serenity(o), Box 307, 33022

*Miami*, Animas (o), Box 420309, 33242

*Winter Park*, Phi Epsilon Mu SSS (f), Box 3261, 32790

### Georgia

*Atlanta*, Sigma Epsilon SSS(f), Box 250481, 30325

*Decatur*, AEGIS (TS), Box 33724, 30033-0724

### Hawaii

*Honolulu*, Hawaii TG Outreach(o), 777 Kapiolani Blvd., Ste 3114, 96813

### Illinois

*Chicago*, Chicago Gender Society(o), Box 578005, 60657

*Washington*, Central Illinois Gender Assoc.(o), Box 126, 61517

*Wood Dale*, Chi Chapter SSS(f), Box 40, 60191

### Indiana

*Indianapolis*, IXE(o), Box 20710, 46220

### Iowa

*Cedar Rapids*, Iowa Artistry, Box 75, 52406-0075

### Kansas

*Overland Park*, Crossdressers & Friends, Box 4092, 66204

*Shawnee Mission*, Gender Dysphoria Support, Box 15561, 66215

### Louisiana

*New Orleans*, Tri Delta Chi SSS(f), Box 870213, 70187

### Massachusetts

*Woburn*, Tiffany Club(o), Box 2283, 01888

### Michigan

*Grand Rapids*, W. Michigan

I.M.E.(o), Box 1153, 49501

*Royal Oak*, Crossroads(o), Box 1245, 48068

*Warren*, Up Town Girls(o), 21823

*Van Dyke*, 48089

### Minnesota

*Minneapolis*, CLCC(o), Box 16265, 55416

*St. Paul*, MFGE(o), Box 17945, 55117

### Mississippi

*Jackson*, Beta Chi SSS, Box 31253, 39206

### Missouri

*Belton*, Kappa Gamma Mu SSS(f), Box 98, 64012

*St. Louis*, St. Louis Gender Foundation, Box 9433, 63117

### Nebraska

*Bellevue*, River City(o), Box 1305, 68005

*Omaha*, RCR(f), Box 24060, 68124

### New Mexico

*Santa Fe*, Fiesta SSS(f), DeVargas Center, Suite G-451, 87501

### New Jersey

*Mays Landing*, Renaissance SJ(o), Box 189, 08330

*Red Bank*, MOTG(o), Renaissance Affiliate, Box 8243, 07701

*Teaneck*, The Gathering (TS), PO Box 284, 07666

*Trenton*, Sigma Nu Rho SSS(f), Box 9255, 08650

### New York

*Albany*, TGIC(o), Box 13604, 12212

*Brooklyn*, Girl's Night Out (o), Box 369, 11235

*Mountainville*, Chi Delta Mu SSS(f), Box 93, 10953

*New York City*, Metro-A-Gender, Box 45, 561 Hudson St., 10014

*Ozone Park*, LIFE (f), Box 121, 11416

*Rochester*, CD•Network, Box 92055, 14692

*Syracuse*, EON(o), 523 W. Onondaga St., 13204

*Tillson*, Transgender Network(o), Box 177, 12486-0177

# Resources

## North Carolina

Charlotte, Kappa Beta SSS(f), PO Box 12101, 28220-2101

## Ohio

Cincinnati, Cross-Port(o), Box 12701, 45212

Elyria, Alpha-Omega SSS(f), Box 954, 44036

Parma, Paradise Club(o), Box 29564, 44129

Reynoldsburg, Crystal Club, Box 287, 43068

## Oregon

Portland, NW Gender Alliance(o), Box 4928, 97208.

## Pennsylvania

Easton, CD Int'l, PO Box 61, 18044  
Harrisburg/York, Renaissance LSV(o) Box 2122, 17105

Phila., Renaissance GP (o), Box AD, Bensalem, 19020

Pittsburgh, TransPitt(o), Box 3214, 15230

## Puerto Rico

Bayamon, Fnd'n for Adv. of Puerto Rico Sisters, Calle 2, #288, Forrest Hills, 00959

## Texas

Alief, Tau Chi SSS(f), Box 1105, 77411

Arlington, Delta Omega SSS(f), Box 1021, 76004

Austin, Heart of Texas (o), Box 402, 78767

Houston, Gulf Coast TV Chapter(o), Box 90335, 77090

Riesel, TriPlex Gender Assoc., Box 381, 76682

San Angelo, Heart of Texas SA, Box 30413, 76903

San Antonio, B&P Society(o), Box 169652, 78280

## Utah

Salt Lake City, Alpha Rho Provesta SSS(f), Box 26711, 84126

## Virginia

Arlington, DCEA(o), Box 16036, 22215

Richmond, Virginia's Secret (o), Box 34631, 23234

## West Virginia

Huntington, Trans-WV, Box 2322, WV 25724

## Washington

Seattle, Emerald City(o), Box 31318, 98103

### •Canadian•

Cornbury Society, Box 3745, Vancouver, B.C. V6B-3Z1

Monarch Social Club (o), Box 682, Owen Sound, Ont., N4K 5P1

Canadian CrossDressers Club Inc., 429C Dundas St. East, Toronto, Ont., M5A-2A9

### •Overseas•

U.K., TransEssex (o), Box 3, Basildon, Essex, SS14-1PT

France, Assoc. Beaumont Continentale, 2 rue des Charpentiers, 68270 Wittenheim

Germany, Transidentitas, Postfach 10 10 46, 6050 Offenbach

Australia, Seahorse Society Victoria, GPO Box 2337V, Melbourne, Victoria

Australia, Elaine Barrie Project, Box 405, Altona, Victoria 3018

South Africa, Phoenix Society, Box 21163, De Tijger, 7502

Sweden, FPE-NE, c/o Anette Hall, Box 529, 101 30 Stockholm

New Zealand, TransCare: The Minorities Trust, PO Box 2983, Wellington

### •Information Services•

CT, Manchester, Gender Identity Clinic of New England, TS info, 68 Adelaide Rd., 06040

MA, N. Dartmouth, Gender Information Services, Information for transsexuals, Box 9238, 02747

Quebec, Hamilton, FACT(TS), Box 291, Station "A", Ontario, L8N-3C8

### •Boutiques & Businesses•

CA, Glendale, NS Products ( Breast Forms), Box 6678-R, 91225

CA, Laguna Niguel, Fashion 2000 (makeup & fashion consultants), Box 6502, 92607

CA, Mt. View, B&R Creations (Corsetry), Box 4201-L, 94040

CA, Sherman Oaks, Lydia's TV Fashions, 13837 Ventura Blvd., Suite 2, 91423, 818-995-7195.

CA, Tustin, Versatile Fashions, Box 1051, 92681

CT, Greenwich & New Haven areas, Jane Doyle Electrology, 203-869-2323 or 734-5408

MA, Waltham, Vernon's Specialties, 386-EF Moody St., 02254, 617-894-1744

NY, NYC, Mardi Gras Boutique, 400 W. 14th St. at 8th Ave., 212-947-7773

PA, Jenkintown, Laine Alexander Image Consultant, 215-635-8858

PA, Upper Darby, Marilyn's Wigs, 215-446-0799

VA, Arlington, Baroness Productions, CD Fantasies, 202-686-4774

VA, Arlington, Jacqueline Urana, CD/TS Development, 301-499-4297

Canada, Toronto, Wildside, TV Boutique & Hotel, 416-864-0420

Canada, Owen Sound, FantasyLand, TV Boutique, 274 8th St. E., Box 682, Ontario, N4K-5R4

### •Recurring Events•

Autumn Accord, put on by EON in Syracuse, in early October.

Be All You Can Be Weekend, put on by Paradise Club, Crossroads, Trans-Pitt and Chi Chapter of SSS in June.

Fantasia Fair, 10 days, once a year in October, in Provincetown, MA. Contact the Outreach Institute.

IFGE Convention, once a year in March/April, '93 in Philadelphia. Contact I.F.G.E. or Renaissance.

On The Scene Nite, 2nd. Saturday each month at the Queen Mary, Studio City, Calif. Call (818) 506-5619.

Paradise in the Poconos, 4days/3 nights, May14-17, 1992 & Sept. 17-20, 1992, in the Pa. Poconos. Contact CDS.

Southern Comfort, TV/TS weekend in Atlanta. Contact Sigma Epsilon.

Texas "T" Party, TV weekend in San Antonio. Contact Bolton & Park Society

Tiffany Provincetown Outings, twice a year in Oct & June.



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**TRANSFORMATIONS, PRIVATE SESSIONS, PHOTO SESSIONS, BOOKS & PUBLICATIONS  
FOUR PUBLIC ROOMS (A BONA FIDE RETAIL OUTLET) FOUR PRIVATE ROOMS (SO ASK)**

One takes solid silver and mercury pressed through chamois leather and mixes them and, after adding some fine sugar, grinds them a whole day long, always in the same direction; this mixture is then taken out of the mortar and ground by a painter on a porphyry slab, mixing kneaded silver and pearls into it, whereupon it has again to be grated on porphyry. It is then returned to the mortar and one dilutes it in the morning before breaking one's fast; chewed mastic and a little sweet almond oil have to be added. In this liquid condition it has to be stirred for a day, then to be mixed with ashroot water, to be poured into a bottle and brought to the boil in a hot water bath. This has to be done four times, each time with fresh water. The fifth time the water is kept separate and the mixture put in a bowl of stone where one lets it set. The liquid of the mixture is then carefully skimmed off, and at the bottom remains the sublimate to which milk is added, which eventually is scented with musk and ambergris.

\* \* \*

If you lived in Renaissance Italy, you would whip up a batch of this home-made skin cream yourself. If you forgot the recipe, you picked up Alessandro Piccolomini's *Dialogue*

published in 1539 and choose this or any other recipe for a cream or ointment guaranteed to give you a more youthful appearance. You had to start by Tuesday though if you wanted it for Saturday night!

Cosmetic arts and practices are the scientific development of cosmetic products and treatments for the hygiene and embellishment of the human body. Most people regard only the contents of their make-up bag as cosmetics, but the definition also includes shampoos, soaps, deodorants, moisturizers, depilatories, hair spray, bath powder, toothpowders, and more.

The earliest recorded use of cosmetics dates back to the fifth century BC. In religious ceremonies incense burned with aromatic scents while holy men and women used oils and unguents for anointing both the living and the dead. Archeologists have unearthed palettes for grinding and mixing face powder



made of white lead, henna and litmus. Also found were henna, indigo and rasticks for dying hair and kohl for around the eyes.

The first 'cosmetician' was an Egyptian physician who was often the High Priest. He was highly specialized in various branches of astrology, magic, mysticism and religion as well. Cosmetics were made and applied in the home and we can thank the Egyptians for their contributions of make-up and hairdressing, hair dying and waving, bathing and embalming. Seldom were people buried without first stocking their tomb with a good supply of cosmetics for the after life. Those found in the tomb of King Tutankhamen in the 1920s were still fresh and smelled nice even though Tut had been buried around 1350 BC!

Green was the favorite color for eyeshadow in ancient Egypt. It was made

# COSMETICS

AN HISTORICAL OVERVIEW BY PADDY ALDRIDGE

from powdered malachite, a green copper ore. Outlining the eyes and darkening eyebrows was a popular trend and done with kohl, a black paste made with powdered antimony, burnt almonds, black oxide of copper, and brown clay ochre. Eye glitter came from crushed iridescent beetle shells and was mixed with the malachite; the first frosted eye shadow! One eyebrow that met over the nose was preferred to two and this was painted on with kohl. Lipstick was blue/black and cheeks were rouged red. Hands and

feet were stained red with orange henna.

Egyptian women often went topless, traced the veins on their bosom with blue and painted their nipples gold. Blue veins made a come-back in Elizabethan times by middle aged women who wore low cut gowns. They tried to simulate the translucent skin of the young by painting thin blue veins on top of their whitened bosoms. In ancient Egypt it was fine for men to wear make-up too, especially when going to battle!

\* \* \*



Painting finger and toe nails came to us from China where originally, the color of a persons nails indicated their social rank. Deep colours for the rich and pale colours for the poor. The fifteenth century Ming Dynasty preferred red and black while the Royal Privilege exercised by the Chou Dynasty (600 BC) was gold and

silver. Commanders of Egyptian, Roman and Babylonian armies began to paint their fingernails to match their lips, as influenced by the Chinese.

Our earliest ancestors decorated themselves long before they ever began painting cave walls. Pulverized crocodile dung and intestine are the ingredients of one Roman beauty secret that didn't stand the test of time while the Roman art of tattooing is still popular today. Way back when, Roman women and men thickened their sparse eyebrows with a soot filled needle; today the technique has been somewhat refined. Enhancing the eye was done with saffron and charcoal and the lips and cheeks with fucus, a moss derivative.

Make-up never hit it off in Ancient Greece where the naked male body was considered to be the most beautiful of all things. The courtesans alone indulged in face-painting while highlighting the hair with yellow pollen and gold dust. Using cosmetics was considered cheating as Xenophon writes in the 4th century BC, "When I found her painted, I pointed out that she was being as dishonest in attempting to deceive me about her looks as I should be were I to deceive her about my property."

The Edwin Smith Papyrus (1650 BC), a book of incantations and recipes for complexion creams and face make-up lists some of the ingredients as being "blood of ibis (cat, crocodile)", "tail of scorpion", "nails of rats" etc. It seems these were merely symbolic terms for natural substances and not the real thing.

\* \* \*

An idle pastime for the ladies of Imperial Rome, makeup became all the rage in Elizabethan England.

Headed by the Queen, Elizabeth I, the use of cosmetics caused desperate women seeking beauty to seriously harm themselves trying to compete with each other. Natural ingredients were replaced by deadly minerals such as lead oxide, antimony and mercury.

The "foundation" or "base" of the decade was "Ceruse", a paste of white lead and mercury which brought disease and sickness to the poor folks that had to make the stuff, and the untimely death of the women who used it. Also a treatment for felt, it was used by those in the millinery trade, hence the expression 'mad as a hatter'. It would eat the skin from the face and the more you used, the more you needed to use. Despite the effect it had on the faces of friends and acquaintances, women used it anyway, causing their own skin to be eaten away by lead poisoning. By the time Queen Elizabeth I died, she wore it half an inch thick!

White complexions were coveted by the tanned peasant women who worked the fields while the rich ladies stayed indoors, caring for their smooth, pale skin. Seventeenth century English ladies ingested arsenic pills and the Italian Signora Toffana marketed a facewash made of arsenic which whitened the skin. It worked rather well except that it killed many of the husbands first, and then eventually the wearer. Soon she herself was executed for murder.

In order to understand the incredible beauty techniques of the Elizabethan woman, one must realize the elaborate, unwashable, clothing, wigs and hairpieces that hindered proper bathing and awareness of the body. Since it was so difficult, people simply didn't get undressed. Toothpaste and toothbrushes were unknown; to sweeten the breath it was the custom the chew cloves.

The underclothes of their outfits were extremely uncomfortable and heavy because of the construction of the earliest corsette which was called a farthingale. It was a cone or bell-shape at the waist made of steel and wood which supported several petticoats, a padded 'stomacher', and padded shoulders and arms. It was a paradise for fleas and lice! This corsette evolved to become "...a hard and solid mold into which the wearer had to be compressed there to remain and suffer, in spite of the splinters of wood that penetrated the flesh, took the skin off the waist and made the ribs ride up one over the other..." Ladies (and men) bathed once a year and put new makeup on over the old makeup.

\* \* \*

Victorian Society put an end to make-up for the upper class ladies but the art of it was preserved (thankfully) by those who performed on stage, for whom it was admissible, the lower classes and the prostitutes. Corsette wearing ended with the founda-

tion of "The Rational Dress Society" in 1881 by Lady Harberton to "...promote the cause of health, comfort and sense in dress". Among other things, it demanded that the underwear a lady wore could weigh no more than seven pounds. (Today our brassiere and cotton-gusset pantyhose weigh about three ounces) Ironically, when women cast aside their stays and corsettes many found they had not developed the muscles to support their waists and suffered even more pain than if they had kept their corsettes on!

\*\*\*

Makeup returned in the early nineteen hundreds, but cautiously. For example, one cold cream was marketed as being a relief for constipation so that people who bought it could be discreet about it. With the flapper girl of the twenties, makeup was firmly back in and today anything goes.

Fetal lamb cell injections to restore youth and sexual vigor are no more surprising than the ultimate in recycling—urine therapy. Whether you inject it or just drink it, it is sterile and contains valuable minerals and salts as actress Sarah Miles, a believer in urine therapy, will tell you.

White skin is still sought after. Not only by peasant women but by the black people. It's no secret how the complexions of famous people like Diana Ross and Michael Jackson (not to mention the facial structures and the cosmetic surgery) have changed over the years. But did you know that there is a huge market for skin lightening creams in South Africa? Three million packs a year are sold with names like "Softlite", "Special" and "Superman Day Cream". They are manufactured in Britain and contain a dangerous ingredient called "hydroquinone" which is a white crystalline soluble phenol (carbolic acid) used as a photographic developer. As with ceruse, people watched their friends' faces deteriorate but still they continued to use it in a reckless attempt to be beautiful.

\*\*\*

Rumor has it that the word "cosmetic" is a variation of "Cosmis", the famous make-up merchant who was around during the time of Julius Caesar. It could also stem from the Greek word "kosmetikos" which means "skilled in decorating".

Recently, our cosmetologists have benefited from the advice of chemists and we may consider the products that are available to be safe. There are more types of make-up and styles of application than ever before in history. Some styles even resemble the full tribal makeup that our ancestors the cave people wore. We have come full circle.

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Above: Examples of Victorian ads for Ladies Cosmetics from the Woman's Home Companion.

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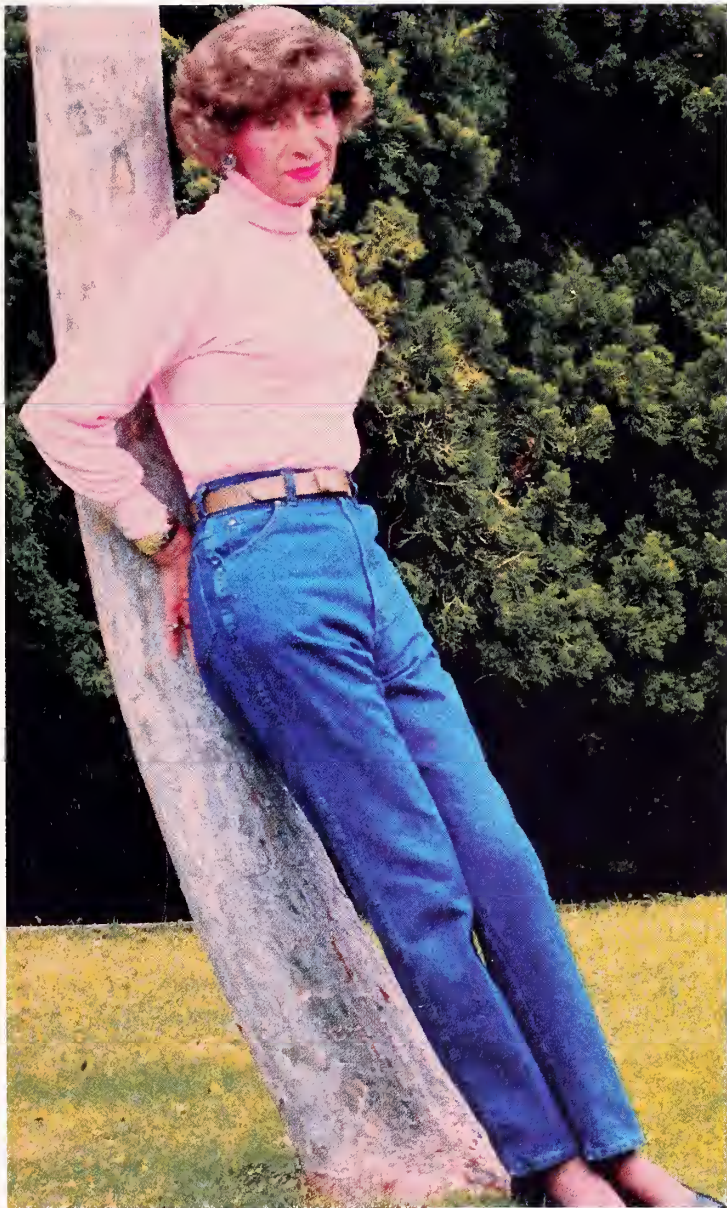
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# Mirror Mirror



*Clockwise from above:*

*Peggy Dudley*

*Nancy Ann,  
Upstate New York*

*Tracy  
Hawaii*



*Dee, Texas*

*Tricia*



*JoAnn Roberts (l)  
&  
Andrea Mitchell (r.)*



# Special: A Tribute to TIPPI



***"Tippi" as Barbie the Doll. She was a runner-up in the San Francisco Examiner's Barbie Look Alike Contest in 1986.***

***During the interview, the reporter kept wanting to ask her if she was really a woman, but never did.***

***Outfit - Solo In The Spotlight***

# Special: A Tribute to TIPPI



*"Tippi" with her heart as Joan Collins. She rarely did dark hair.  
Photo Ken Towles, West Graphics.*

# Special: A Tribute to TIPPI

***Another Comic Card  
from West Graphics.  
Inside it says,  
"Raisins Everywhere"  
Photo by Ken Towles***

The Easter Bunny  
Is Coming To Your House  
And You Know  
What That Means...



***Left: On the steps in front of City Hall, San Francisco for VD Awareness Day in the early 1980's. These are the legs that won her the Most Beautiful Legs Contest in Sydney in 1979.***

*I received a letter not long ago complaining about how some people never seem to respond to their mail. The writer suggested, "Gosh, JoAnn, wouldn't it be nice if you did an article for Lady-Like [how to properly answer a letter]."*

*I turned that around and asked the writer to put that article together herself, so here it is.*

*Thanks, Bobbi.*

How many of you gals out there like to write and receive letters? I'll bet there are a lot of you that love to receive mail. I do! I know there are many who answer ads and newsprint searching for friendship, relationships and correspondence. And, I'll bet there are many of you that receive better returns than others.

There is a simple reason for this. Gracious, considerate, pleasant, and precise letters guarantee the best responses. Think about it. How many letters do you receive? What proportion of those would you categorize as poorly written, sloppily presented, crudely worded, or just inappropriate for the occasion? I receive loads of them, and I'm afraid that you do too!

Let's stop and ponder about this. In our world of crossdressing (I know a lot who prefer the term — female impersonation) we want to be as feminine as possible. So, let's talk about being LadyLike in our correspondence.

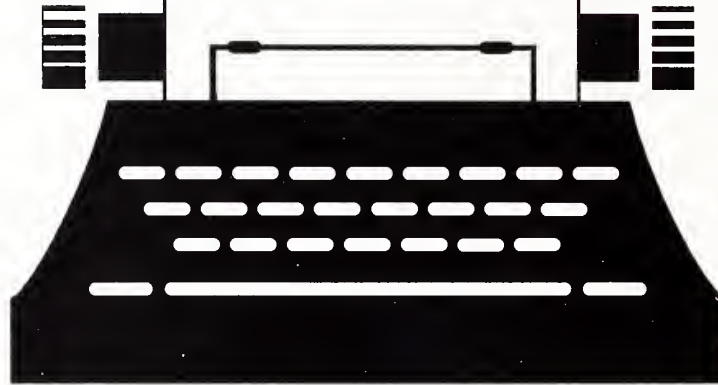
You see, you are presenting yourself to the outside world when you write. Stop and think, "Is this how I would like that new friend, or stranger, to see me for the first time?" Your letter reflects the writer — YOU. Ask yourself, "Does this letter reflect my femininity? Would I like to gaze into a mirror and see myself like this? Did I use the same care in writing this letter that I would with my meticulous make-up and hairstyle?" It should.

Let's look and examine those critical words to be concerned with:

1) Gracious - My dictionary offers this: Generous, tactful, and courteous. Merciful; compassionate. Marked

## LadyLike Letter Writing.

Bobbi Swan



by qualities associated with taste and breeding. Graceful. How much more LadyLike a description could anyone give?

2) Considerate - Following the guidelines of the dictionary: Having regard for the needs or feelings of others. Right on!

3) Pleasant - More from Webster: Giving or affording mild pleasure; agreeable. Pleasing in manner, appearance. Wow! That's a big one! Is your letter writing pleasing in its presentation? Is

it written on a scratch piece of paper, or is it nice writing paper? Would it match the style of dress you prefer to wear or be seen in?

Is it written with care of handwriting? (My word processor says beware of "penmanship" — it's gender specific.) Would it reflect the meticulous makeup you wear? Gosh, that illegible scrawl on scrap paper turns me off fast. I'll bet it does you too.

4) Precise - From the same reference: Clearly expressed or delineated. Exactly corresponding to what is indicated; correct. Strictly distinguished from others. Conforming strictly to rule.

I think that rounds out the description of a good (maybe even great) letter. A letter written clearly with the expression of news, desires, feelings, or message intended.

Several questions to ask yourself might be: "Did I achieve my objectives with this letter? Is it me? Have I been able to convey my individual personality? Would I like 'me' if I read it myself?"

Most important, did you do all that was asked of you? Did you enclose the SASE (Self Addressed, Stamped Envelope) if it was requested? Was a return address included? Is the postage sufficient?

Now, I don't think that every letter has to be a masterpiece of correspondence. It is not my intent to convey that message. I think we all have to remember the joy of informality that must exist in this sorority. We do have to let our words flow as if in friendly gossip.

Grammar and form are important, but we are not writing an English paper for a grade. We are mostly writing for fun and friendship. But, we are projecting ourselves and we should want to look our best. Who knows? Maybe amorous offerings are intended? Girls, watch your lipstick.

I always like to include a photo or two of myself. This is probably a reflection of my ego and narcissistic nature. But, I know that many of you do the same. I want my letters to complement those photos. Letters like that please me the most. They receive my best response promptly. (We all need to work on that — promptness.) It is worthwhile.

I also know that many of you inquire of or answer mail with dominants. It is much more important to correspond with them as I have suggested. Your legibility and neatness are essential here. Precision with brevity will bring the best rewards. But, never forget the graciousness (and humility) that is required in describing yourself and your interests.

I am looking forward to all my correspondence of the future with so many of you. I hope you will too! It makes my day — and I really hope it makes YOURS.

Fondly,  
Bobbi

*You can write to Bobbi, care of B. Swan, PO Box 13024,  
Toledo, OH 43613*



*Above: Bobbi hard at work answering her mail.*





28 One of the first comic cards: Nurse with Neck Brace. Photo by Ken To

# A Tribute to...

You knew her, but  
then you really  
didn't.

"Tippi"

More likely, you knew "of" her. She graced (if we may be so bold) the covers of so many of those wacky greeting cards you see in the malls, that her face had become familiar. Yet, the person we "knew" as "Tippi" had a depth that was for the most part unknown outside of San Francisco.

"Tippi" was born in Cleveland, Ohio and spent her childhood moving from city to city in the Midwest. As a teen, she studied ballet in Chicago, which later helped her win the Most Beautiful Legs title in Sydney, Australia in 1979.

Arriving in San Francisco in 1971, "Tippi" studied and performed with the San Francisco Free Theatre. Under the guidance of the late Doris Fish, internationally famed drag performer, "Tippi" grew to a performer of confidence and talent. Along with Miss X, as *Sluts-A-Go-Go*, the three created and appeared in a legendary string of nightclub and theatre extravaganzas, commencing with *Blonde Sin* that ran for more than a year.

Other memorable nightclub performances included *Screamgirls*, *Naked Brunch*, *The Happy Hour Show*, *Box Office Poison*, *Sluts A-Go-Go Still Alive*, and *Nudies Go Berserk*, a "two-woman" show in which she played Neely O'Hara to Doris Fish.

*"Tippi" with her own hair, fresh faced.*





*Above: "Tippi" as Princess Angel from Vegas In Space. Photo by Robin Clark*



*Above: One of "Tippi"'s Fave pix  
Below: That Beehive is her own hair.*

"Tippi" also danced her heart out onstage with the rock bands **Calling All Girls** and **The Zasu Pitts Memorial Orchestra**, for which she was named *Official Go-Go Girl of the 1984 National Democratic Convention* by Maury Povich in *Newsweek*.

Among "Tippi"'s legitimate stage appearances were roles in Tennessee Williams' *Hello From Bertha* and Jean Genet's *The Balcony* at Theatre Rhinoceros. Her quintessential performance was as the eight-year-old psycho-killer, Rhoda Penmark, in *Bad Seed*, a long running hit in 1987 and 1988.

*All uncredited photos are courtesy of Bob Davis. Thanks to WEST Graphics for permission to use their photos in this layout.*





*Big hair, big eyes & a handfull of pearls. Those hands & nails belong to Miss X.*



Above: "Tippi"'s last public photo taken on Gay Pride Day, June 30, 1991 in San Francisco. "Tippi" was part of a float honoring Doris Fish who died on June 22, 1991. In this photo, "Tippi" weighs about 100 pounds. "Tippi" died less than 2 months after this photo was taken. Photo by LuLu. Below: A West Graphic Comic Card. Inside it says, "But it wouldn't fit in the box!" Photo by Ken Towle, West Graphics.


"Tippi"'s final performance is yet to come as of this writing. Throughout the '80s, she was filming *Vegas In Space* with longtime collaborator Phillip R. Ford. The movie is set to open in San Francisco's Castro Theater during October, 1991.

Late in 1990, "Tippi" was diagnosed with AIDS-related illnesses, but continued to perform as long as possible. But, with the rapid onset of illness, she was no longer able to live her "art-life" to which she was completely devoted. She died quietly on August 25, 1991, just two months after the death of her best friend and roommate, Doris Fish.

"Tippi" is survived by her lover, Bob Davis, her parents, a brother, friends, Miss X and Phillip Ford, and countless others who loved her both on and off stage. Her remains were scattered to sea at the foot of Fort Point, the spot where Kim Novak throws herself into San Francisco Bay in *Vertigo*, one of "Tippi"'s favorite movies.

[Thanks to Bob Davis for all the photos & copy.JoAnn]





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# Transformations

**O**ur “transformer” for this issue is none other than Stella who was Profiled in issue #9. Stella shows us what can be done with paint, powder and different wigs.



*1: Gotta get rid of this beard!*



*2: Ow! That hurts.*



*3: Foundation, then eyeshadow*



*4: Add a little blush.*



**5: Almost done.**



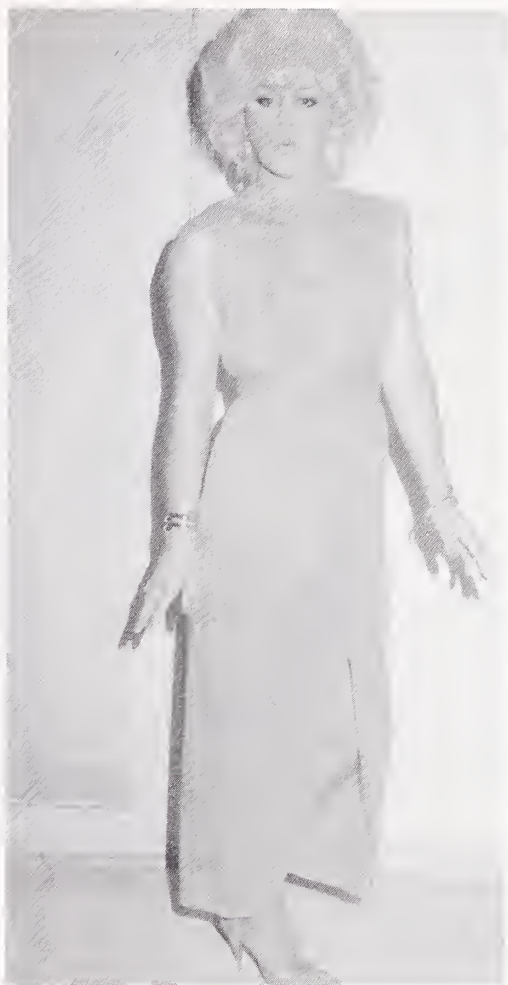
**6: There, her crowning glory.**



**7: Now for some different looks. From black...**



**8: ...to White**



***9: Above - An Evening look...***

***10: Below - An Office look...***



***11: Above - Demure to...***

***12: Below - A little Wild!***



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# AUTO PHOTO TECHNIQUES

## DELIA VANMARIS PART 2



In a previous article (Photo Annual, LL#12) we discussed basic photographic techniques, and methods of improving results while functioning simultaneously as both model and photographer. There are additional technical recommendations that can further enhance your photographic endeavors. Most of them are not particularly difficult to achieve, but the element of rapid set-up and portability may be lost.

You may have noticed that the close-up, or any form of portraiture, is often unflattering. It has been said that the camera doesn't lie, but often the lens has an uncanny way of presenting blemishes. In her book *Art and Illusion*, JoAnn Roberts advises that the face should be considered as an empty canvas and that you should work with it as any artist. This is no small task. In a sense, your entire face is a blemish, from the square jaw, to the mustache and beard, to the receding hairline! It's no wonder the camera finds the flaws, since there are many flaws to be found. When attempting to project a feminine appearance, in addition to careful attention to make-up and hair, the key to improved results lies in the background, lighting and the lens system used for portraiture. Let's consider each of these items separately beginning with the latter.

**Lens System:** Remember that I advised you to purchase a point-and-shoot camera with a zoom system that will change to 85-100 mm. Also remember basic high school physics (or failing that, some of the more recent television commercials). Depending on the focal length of the lens, the closer you get to the camera, the more distortion you can expect. If your face happens to be close to the cameras, the result can

be disastrous. Your nose is too big, your forehead too broad, and your hairy upper lip and chin are emphasized. The 85-100 mm lens system avoids this distortion. For a portrait the facial characteristics are more realistic and maintain proportion. The tendency to look at the camera or photographer is obviated, so as to avoid looking bug-eyed and cross-eyed at the same time. Moving the frontal flash back gives a more even light-fill without resulting in the "red-eye."

Disadvantages also come with these changes. The camera flash may be inadequate to optimally illuminate your face. Also such a lens actually magnifies the field, making it more difficult to appropriately position yourself for the picture. For this reason it is absolutely essential that you use a mannequin or some other system to define the frame and ascertain what will actually be photographed. You can use another inanimate object, tape on the wall, or whatever. Take the extra time to set the system up. Since your camera is on a tripod, you can shoot a number of pictures once you have taken care to accomplish this task. Remember to do this once you are ready to begin photographing, since the point-and-shoot cameras will retract the lens and shut themselves down after a specified interval, so as to conserve energy.

**Lighting:** As mentioned above, for portraiture, the lighting may not be adequate. Your goal is to provide soft fill light (no glare, no shadows) to highlight your face and hair. To accomplish this, professionals use an

umbrella to diffuse and balance the light. The flash is aimed away from the subject and the light is bounced back from the underside of the umbrella. Eureka! No glare, no shadows. There are some inexpensive systems that are available. They can be slaved to the camera shutter by a length of cord, or activated by the camera flash via a light sensor. Add a snoot (for a conical or cylindrical shaft of light) or a "barn-door" apparatus (for top-lighting or back-lighting) and you have a very sophisticated and versatile system. Umbrella stands, flash systems and connections can be purchased for about \$300. Don't be afraid of used equipment for stands, reflectors, clamps, because you can tell if they are still serviceable. Most of the equipment is collapsible and can be carried in a suitcase.

Available light is unpredictable, but can be very dramatic. A shaft of light coming through the window may be very flattering and a once in a lifetime shot. Be observant. Be ready. Be aware that excellent lighting conditions exist during light rain or misty conditions. Each water droplet is a tiny reflector and you can get some absolutely brilliant colors and effects under these circumstances.

Another professional trick is to utilize a diffuser — a light source behind an opaque piece of glass or plastic which provides more intense lighting, but again avoids glare and shadows. Generally, these are used to illuminate the face from below, i.e., aimed upward, but can also be placed above or to the side of the subject. These systems are usually quite expensive. I made a small one for about \$30 and have been quite satisfied with the effort. In addition, my system is portable.

**Background:** For the sake of emphasis, the background should be uncluttered and monochromatic. For portraits, I prefer a black background. Begin with white or black, and start experimenting. If you have a wide expanse available for the background you can move away from the drop, and fill the space behind you with highlight. Under these conditions, with good frontal lighting, the backlight is your friend. POW! Your hair sizzles and dances and balances the light on your face. Black is good here because minimal light is reflected. Avoid backlighting under all other uncontrolled conditions.

For figure shots, think about the color of your outfit, hair, and skin tones versus the background. There are no rules. Black on black looks terrific with appropriate lighting. Red or silver on black can be dramatic in

contrast. Black on white is excellent if you want to experiment with different printing techniques. Blue, silver, or gray backgrounds can be extremely forgiving. A black leather outfit on a dark brown background is one of my personal favorites. Brown leather on a black background, however, doesn't work - - the colors don't print true.

Where do you get such a background? Move furniture. Paint a wall. Hang a sheet. Better yet, invest in a roll of background paper. These rolls are seamless, so that your background and floor have a continuous appearance. There are many ways to support the system. Again, I use a collapsible tripod system that will adjust to 10 feet in height, and will expand to accommodate a 12 foot wide roll of paper. If you have a place to set this up, and to store it, roll paper is well worth the investment. However, you won't find yourself traveling much with this item.

**Film:** For portraiture, and most indoor lighting situations, I suggest ASA 100 color film. The film is fast enough to function with available light or using additional lighting grainless 35mm negative, and therefore results in exceptional enlargements up to at least an 8x10 size. When you finally achieve the effect you want, an enlargement is essential. Almost all companies give you a good product, especially Kodak and AGFA. My personal favorite is FUJI Reala, which provides absolutely the best colors I have seen either with artificial light or ambient light conditions.

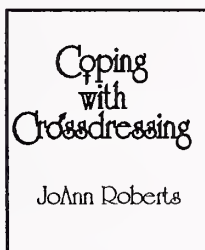
Now comes the fun part. Once your camera and studio is ready, and your model is ready it's time to work on focus/lighting/framing techniques. Set up your mirror, use the mannequin, set the camera on the tripod with the correct lens adjustment. The lights to the slave system can be turned on briefly so that the camera can sense lighting conditions. Go carefully through the motions, and log the final conditions so that you can assess the final product. Since many more variables have been introduced, the number of combinations increases. Experimentation can be fun and have gratifying results, particularly when photographing fetish dressing.

When you're truly ready for some excitement, do some experimentation to "fool" the camera. Take the shots slightly out of focus. Turn on the slave lights, but don't discharge them for the photograph - or vice versa. Place the diffuser at your feet instead of at face level (great for us high-heel fetishists!). Experiment, experiment, experiment. Remember, the truly outstanding shots are the real you - you just have to help the camera discover your inner self.

*See pages 40 & 41 for example photos*

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## AUTO PHOTO TECHNIQUES PART 2



*1: A portrait with good centering, position, and facial expression, but a hint of mustache from backlighting.*



*2: Same makeup, wig, and dress, but a dark background with fill-in flash on the face.*



*3: Purple dress & white fur on a black background. Frontal lighting keeps background dark. Fur reflects light to face.*



*4: Fun shot with stool as a prop. The light-colored shirt helps to highlight the face.*



5: Fetish dressing & outrageous makeup. Underlighting is used to highlight over-the-knee boots.



6: Fetish II – Rubber dress, black wig, black background and Jake the Snake. Highlighting & backlighting used.



7: Interiors can be used as long as they are studied and complement coloring and clothing (and Beelzebub!)



8: Outside, look deep into the background so that your gaze highlights, rather than detracts, from the subject.

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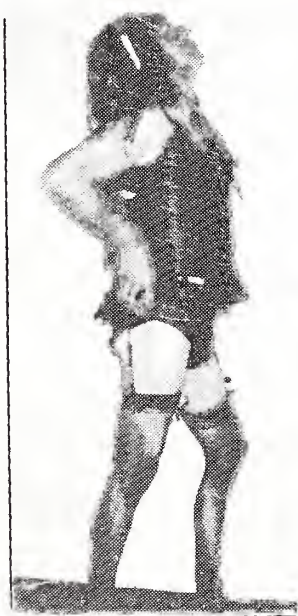
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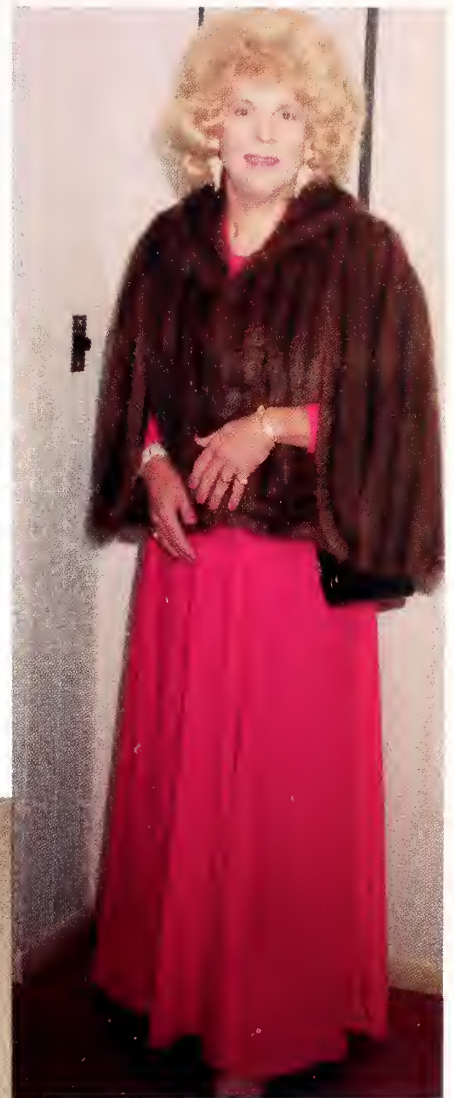
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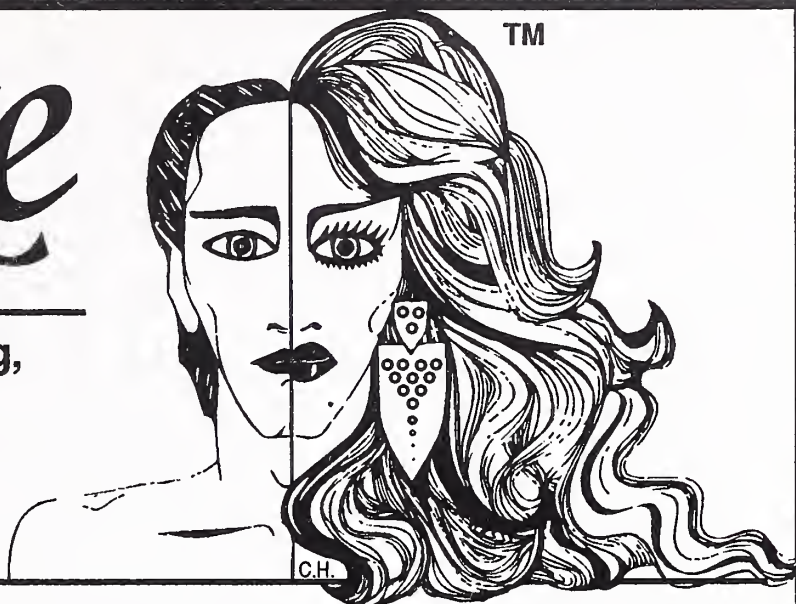
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